

Washington, D.C.

7-12-93

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

CLICK HERE for Multiple Property Listing,
Historic Resources of the Chicago Park District
Multiple Property Submission"

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Garfield Park

other names/site number Central Park/ Park #204

2. Location

street & number 100 N. Central Park Ave. (mailing address) not for publication

city or town Chicago vicinity

state Illinois code IL county Cook code 031 zip code 60624

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

William J. ... 7-9-93
Signature of certifying official/Title Date

Illinois Historic Preservation Agency

State of Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

Signature of the Keeper

Date of Action

entered in the National Register.
 See continuation sheet.

determined eligible for the National Register
 See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain): _____

Name of Property

County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
9	1	buildings
1	0	sites
7	1	structures
3	0	objects
20	2	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)

Number of contributing resources previously listed in the National Register

The Historic Resources of the Chicago Park District

6. Function or Use

Historic Functions

(Enter categories from instructions)

LANDSCAPE/ park

RECREATION AND CULTURE/ outdoor recreation

RECREATION AND CULTURE/ sports facility

Current Functions

(Enter categories from instructions)

LANDSCAPE/ park

RECREATION AND CULTURE/ outdoor recreation

RECREATION AND CULTURE/ sports facility

7. Description

Architectural Classification

(Enter categories from instructions)

MID-19th CENTURY/ Exotic Revival

LATE 19th & EARLY 20th CENT. AM. MVMNTS./

Prairie School

Materials

(Enter categories from instructions)

foundation CONCRETE

walls BRICK

STONE/ marble

roof ASPHALT

other VEGETATION

METAL/ copper

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- Property is associated with events that have made a significant contribution to the broad patterns of our history.
Property is associated with the lives of persons significant in our past.
Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- owned by a religious institution or used for religious purposes.
removed from its original location.
a birthplace or grave.
a cemetery.
a reconstructed building, object, or structure.
a commemorative property.
less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
previously listed in the National Register
previously determined eligible by the National Register
designated a National Historic Landmark
recorded by Historic American Buildings Survey #
recorded by Historic American Engineering Record #

Areas of Significance

(Enter categories from instructions)

- Landscape Architecture
Architecture
Social History
Entertainment/ Recreation

Period of Significance

1871 - 1939

Significant Dates

N/A

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Le Baron Jenney, William
Jensen, Jens

Primary location of additional data:

- State Historic Preservation Office
Other State agency
Federal agency
Local government
University
Other

Name of repository:

Garfield Park
Name of Property

Cook County, Illinois
County and State

10. Geographical Data

Acreage of Property 184.72 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1

1	6
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4	4	0	1	9	0
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4	6	3	7	3	6	0
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3

1	6
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4	4	0	6	0	0
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4	6	3	7	0	2	0
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2

1	6
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4	4	0	5	9	0
---	---	---	---	---	---

4	6	3	7	3	6	0
---	---	---	---	---	---	---

4

1	6
---	---

4	4	1	0	0	0
---	---	---	---	---	---

4	6	3	6	9	7	0
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See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Julia Sniderman, Plng. Supvr.; Bart Ryckbosch, Archivist; Joan Pomaranc, Consultant

organization Chicago Park District date March 4, 1993

street & number 425 E. McFetridge telephone (312) 294-2226

city or town Chicago state Illinois zip code 60605

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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Garfield Park

Garfield Park is a 184.72-acre site, located on the West Side of Chicago at 100-north and 3600-west. Along with Humboldt and Douglas parks, Garfield Park is one of the original pleasure grounds that were planned in 1869, and developed by the West Park Commission beginning in 1871. The property continues to reflect the contributions of several nationally important designers. Initially planned in the 1870s by William Le Baron Jenney, the landscape had additions and modifications made by Oscar F. Dubuis in the 1880s, and a major redevelopment project by Jens Jensen between 1905 and 1920. Throughout its history, the park has successfully responded to the changing demands placed on a highly used urban open space, and the landscape reflects additional layers of significance from the economic boom times of the 1920s and the WPA projects which followed the Great Depression of the 1930s. Over the decades, both landscape and buildings in Garfield Park have undergone modifications and the loss of original fabric in response to frequently changing community needs. In spite of these alterations, essential character-defining features such as historic roads and paths, buildings, structures, landforms, water features, and some plant materials are intact. The park has numerous contributing features and continues to retain a high degree of integrity.

The park was initially developed and opened to the public in segments. During the summer of 1871, grading began in the eastern forty acres, the segment between Homan Avenue and Central Park Drive, Madison and Lake streets. The south half of this area had been graded by the time of the Chicago Fire in October of 1871; the north half was left unfinished until the next year. The forty acre area was planted and finished between the winter of 1871 and 1874, with its formal opening to the public in August of that year. William Le Baron Jenney was influenced by the French parks and boulevards he had seen and studied while living in Paris, and by the work of Frederick Law Olmsted, with whom he had become acquainted during the Civil War. The Twelfth Annual Report of the West Chicago Park Commissioners for the year ending February 28, 1881, recounting a history of the early years of park development, referred to the unimproved West Park sites as "flat, naked, cold and undrained prairie of clay, destitute of any natural beauty in landscape or otherwise," and Garfield Park as Jenney's "first battle ground" for transforming unpropitious localities into picturesque, naturalistic landscapes.

Jenney's expertise as an engineer led him to design a large lagoon as a means of draining the site while creating the requisite water features. His 1870 plan for this section of the park apparently underwent some modifications during the 1880s by Oscar F. Dubuis who also designed some early rustic structures for the park (Real Estate and Building Journal, July 19, 1873). By 1874, the eastern portion of the central

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segment of the park was completed. Today, the original layout, paths, and lagoon shore in this section of the park have been maintained and continue to retain integrity.

Work was initiated in 1874 on the western segment of the park, between Central Park and Hamlin boulevards, which was finally completed in 1887. Activity towards completion of the central segment began during this period under the direction of Dubuis, with the connecting of the eastern and western portions of the lagoon just south of Lake Street under Central Park Drive. In the annual report for 1886, the commissioners report that the "central portion is now practically complete....Work has commenced on the improvement of the park north of Lake street (*sic*)." (WPC, 1887, page 7) The area north of Lake Street was finished in 1891. The southern section, south of Madison Street, was completed in stages during the 1890s. Much of the landforms, configuration of the lagoon, and circulation system implemented during this period is still apparent in the remaining landscape in this area.

When Jens Jensen became the West Park Commission's General Superintendent and Chief Landscape Architect in 1905, the existing pleasure grounds became the setting for his process of experimentation in developing the Prairie style of landscape architecture. His work in Garfield Park is most notable in the formal flower garden south of Madison Street, where he combined Prairie style elements with a traditional formal elements, and in the creation of the Conservatory in the northernmost section. Overall, the Garfield Park landscape retains its highest integrity from the period in which Jensen contributed to the park, between December, 1905 and 1920.

During the 1920s, a major addition to Garfield Park was the creation of an administration building for the West Park Commission, now used as a fieldhouse. Following the 1934 consolidation of the separate Chicago parks commissions into the Chicago Park District, funding from the Works Progress Administration (WPA) made possible a number of improvements to the park, including the 1936 rebuilding of an 1874 suspension bridge designed by Jenney.

Another WPA-funded project that is considered a non-contributing element in the park is the 1936-37 extension of Jackson Boulevard which bisected the south segment of the park, dividing the large meadow into two parts. Only one non-contributing resource has been added to the park since its period of significance, a 1961 school building at the southernmost section of the park. In addition to the

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these changes, the property has suffered the loss of historic fabric including a 1907 refectory and boathouse by fire in 1981. In spite of these changes the park continues to reflect its significant history. In order to clearly describe Garfield Park and show that it retains sufficient integrity to be listed on the National Register of Historic Places, three corresponding plans are submitted as part of this nomination: Jenney's original design of 1870 as printed in 1871 [A]; Jensen's record drawing of 1912 [B]; and a numbered current plot plan [C].

Garfield Park is bounded on the north by the tracks of the Chicago & North Western Railroad and by Lake Street; on the east by Central Park Boulevard and Homan Boulevard; on the west by Hamlin Boulevard; and on the south by W. Madison and by Fifth Avenue including a line that extends to S. Hamlin Boulevard. The southernmost boundary of the park, Fifth Avenue, originally extended from S. Central Park Boulevard to S. Hamlin Boulevard. In the mid 1960s, however, a 185' section of the Fifth Avenue roadway was vacated to allow for the construction of a Chicago Housing Authority building directly south of Garfield Park. This project truncated the western portion of Fifth Avenue to allow for the public housing building and additional green space. The pedestrian path which ran parallel to Fifth Avenue between S. Central Park Boulevard and S. Hamlin Boulevard remains intact, and the loss of the small section of the Fifth Avenue roadway has had no major impact on the park's integrity.

Within the park there is one principal vehicular road which loops through the east and west sections of the central segment of the park, surrounding the lagoon. Known variously as Schrader Drive [1], Washington Boulevard [2], and McCrea Drive [3] as it changes direction, the loop is connected near its midpoint by Central Park Drive. Conservatory Drive [4] extends north of Schrader Drive across the north segment of the park. Woodward Drive [5] extends likewise to the south to Jackson Boulevard. An east-west roadway, Music Court Drive, almost bisects the south segment of the park at Monroe Street [6]. A structure for the elevated tracks runs east-west across Lake Street. The elevated line has run through the park since 1893, and the structure was added without the eliminating access to Lake Street at the ground level.

In addition to the major drives are numerous pedestrian paths. Those extending into the park at the corners of Homan and Lake, Homan and Madison, Hamlin and Lake, and Hamlin and Madison streets date from the original park development under Jenney, as do paths around the eastern, original section of the lagoon. Most of the other paths reflect Jensen's redesign of the park [B]. There are

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numerous historic lighting fixtures still existing along various historic paths and drives. These include a few of cast iron standard goose-neck fixtures with foliage detailing bases which were originally cast in 1909, and re-cast during a 1937 WPA project. There are also two remaining Art Deco style floodlight tower fixtures which were installed in 1939 to illuminate the outdoor roque courts. In addition, today there are more than fifty "King Type" cast-iron fixtures which were installed in 1928 and retrofitted with new goose-neck masts in 1939.

As part of the original 1870 plan [A], Jenney designed a formal entrance to the park at its eastern edge on Homan Boulevard at Washington Boulevard, providing a large and inviting terminus to the boulevard. This segment of the roadway has undergone at least two redesigns. Originally a wide, semi-circular paved area, the roadway was narrowed in 1936 to a conventional street width with a slight flaring at the curb and at the point of contact with Schrader Drive. Jenney had defined the area with posts and chains. In 1906, William Carbys Zimmerman reinterpreted this scheme by introducing a gateway ensemble composed of a pair of narrow arbors over pedestrian paths and two lines of short posts, connected by chains, that edged the original semi-circular drive [7]. The upright columns of the arbors are of limestone, carved in simple classical shapes, with the Y-motif of the City of Chicago (representing the Y-shaped Chicago River) on the principal faces below shallow peaked capitals. A pair of wood beams stretch between each pair of columns and appear to extend through the columns with decorative projecting ends. In actuality, the decorative ends are separately inserted into the stone. Decorative cross pieces are placed perpendicular to the beams and the ends. The short square posts have a more pronounced Prairie style feeling in the rectilinear banding that terminates each post. Originally, each row of posts ended at a large column whose design matched those of the arbors. The 1936 reshaping of the Washington Boulevard roadway apparently resulted in the removal of the two large columns. Also missing are the chains that originally connected the posts to each other and to the large columns.

Garfield Park was designed as a pleasure ground, generally intended to be used for passive recreation such as strolling and picnicking; the lagoon was used for boating in summer and ice skating in winter. In the initial development of the eastern segment of the park, the lagoon was laid out with a small island near the south shore and a large island formed near the north shore [8]. A number of structures were contemplated in Jenney's 1870 plan [A], including a conservatory that has since been replaced, and a museum that was never constructed. One remaining structure from this early period is a small pedestrian suspension bridge, located just west of the island, designed by Jenney and built in 1874 [9]. This bridge

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was rebuilt in 1936 as part of the WPA-funded improvements in Garfield Park. The reconstructed bridge closely resembles the original.

As the western portion of the central segment of the park was completed under Dubuis during the 1880s, the western lagoon was completed with two islands, a larger one near the east shore and a tiny one near the northwest corner. The smaller one remains. The larger, on which stood a rustic wooden bandstand and later a replica of a blockhouse from Fort Dearborn, was removed when part of the lagoon, just west of Central Park Drive, was infilled to accommodate construction of the administration building in 1927. Central Park Drive is carried over the meeting point of the two lagoons on a concrete bridge constructed in 1936-37 under the WPA [10]. This bridge exhibits a simplified Art Deco styling. The abutments have smooth sides between the short approach pylons and the slightly taller pylons that define the actual span. The approach pylons have a stepped-back form while the taller pylons have two vertical indentations that give the appearance of crenellations. Across the entire length of the bridge are recessed panels with angled vertical projections, four on each panel above the abutments and five on each panel across the span.

Although Jenney's involvement as engineer with Garfield Park ended in the late 1870s, he later designed the stable building that stands in the north segment of the park near the Chicago & North Western Railroad tracks [11]. Completed in 1890, the brick building has been enlarged and altered. As horses were replaced by motorized equipment, the stable became a garage. Several additions were built prior to 1940. These additions are smaller and lower than the original structure so that its gabled roof, with its two cupolas housing ventilation stacks, is clearly visible. It is intact apart from the addition of modern composition roofing. The bulk of the building, however, is not readily seen from the service alley north of it because of the various additions.

Two other structures remain in Garfield Park from the nineteenth century. Architect Joseph L. Silsbee designed both the power station [12], located a short distance west of the stables, and the bandstand [13], located in the southern segment of the park, south of Madison Street on Music Court Drive. Jenney's original 1870 plan for Garfield Park envisioned an "Oriental Terrace" on the western edge of the western segment of the lagoon. This broad paved area was to contain a bandstand and other amenities. Although never built, the idea of an exotic structure of Eastern derivation persisted. A Chinese pagoda, hiding pumping and electrical equipment, was constructed in the eastern segment of the park in 1893 (demolished 1907), followed by the bandstand in 1896 [13].

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The Twenty-eighth Annual Report of the West Chicago Park Commission, covering 1896, states that this tall, octagonal bandstand "resembles in some respects the Indian architecture of the Saracenic type, which depends not only on its strong but graceful lines but also on its color treatment for the effect produced" (page 7). The white Georgia marble and glass mosaic bandstand is reached by four short flights of steps, leading to the terrace from which the main body of the structure rises. Marble drinking fountains are designed into the outer perimeter of the terrace. Within the bandstand were restrooms, a tool room, and a police station. Also inside are stairs by which the musicians reached the high performance floor. Eight octagonal columns support the copper-clad dome which is lined with mosaics. Its octagonal, double-hipped exterior surface is embellished with bands of flat curvilinear ornamentation and a crocket spire at its peak. Along the flared lower edge are short peaks defining the edges of the roof segment, four of which are further enlivened small flared gables. Square panels of blue and green mosaic encircle the building and frame the window and doorways, topping the latter with ogee-arched panels. The bandstand was set off by landscaping in the center of a large circular paved area on which benches were placed for concerts. In 1926, a concrete dance platform was erected over a portion of the paved area; this platform was removed about ten years later. From the bandstand, Music Court Drive [6] extends to the east and west, connecting with the major drives encircling the park.

In designing the more utilitarian power house, also in 1896 as attested by the carved date high on its front gable, Silsbee embellished a very sizeable and functional brown brick box on a random ashlar limestone base with ornamental devices. Despite the location of the power house in the service yard, adjacent to railroad tracks, Silsbee gave the building a decorative cladding so that it would fit gracefully into the park. The tall, two-story building has a steeply pitched gable roof covered in clay tiles. Along its south side, which faces the park, are five dormer windows in the Dutch or Flemish Revival style with stepped gables; the windows originally terminated in a central step with a semi-circular pediment. Colorful round window arches composed of alternating dark and light stone voussoirs enliven the facade. A vestibule on the south side has a broad flaring roof in the Japanese manner. The flanking brick chimney, which is a prominent feature of the building, is the third on the site and dates from 1940.

Jens Jensen made several major additions to the park, starting in 1906. That year, William Carbys Zimmerman designed the Washington Boulevard entrance elements described above [7] and a combination boathouse and refectory. It stood on

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the south side of the western portion of the lagoon until its destruction by fire in 1981. The boathouse was designed as part of a formal, axial ensemble that included the water court and formal gardens [14] and the existing bandstand [13]. The area north of the bandstand was given a gently rolling landscape of berms which separated it from the newer elements and blocked sound that might have interrupted concerts. From the terrace of the refectory, the bandstand served as a focal point of the view to the south. As the transition is made into the formal gardens, the landscape flattens into terraced levels similar to the parterres of a formal French garden. Bisected by Madison Street, the water court and formal flower garden created by Jensen in 1907 reduce the impact of the street by providing a unified appearance to the areas on either side of it. [14] The water court and garden are disposed in a cross shape, bounded on the east by a garden hall and on the west by a wall with integral arbors and benches.

The water court consists of two broad concrete pools with raised edges, one slightly larger and rectangular in shape, the other smaller and square. These low concrete pools were designed to contain aquatic plants. Two rectangular areas of formal flower beds are placed to the east and west of the smaller pool. Across the eastern edge of the east bed is the garden hall, a long, narrow concrete structure raised above the lawn level and designed to provide a shady place to sit on benches and chairs. Its square concrete columns originally supported a solid wood roof. That roof has been replaced with a lattice of wooden beams, the scalloped ends of which project beyond the perimeter of the columns. Benches were originally placed in the hall and large planters between its columns. Adjacent to each end of the garden hall, at ground level, is a high-backed concrete bench on the top of which a pair of lamps stood; only one of the lamp standards remains in place. At the west end of the formal beds is a brick wall, at the center of which is an opening, offering a view of the garden to pedestrians and inviting them to enter. Along the wall is a built-in bench and three arbors with lattice roofs supported on square concrete columns. This feature has been altered: the wall has been reduced in height (this change may have occurred in 1923 when the wall was rebuilt), the bench and roof rebuilt, and the original curving ends of the wall removed. Around the pools and garden are walkways and plantings. Between the gardens and Music Court Drive is a raised area of berms, created in 1906 when the south meadow was redesigned and excavated, that has been fairly heavily planted.

New storage sheds, located in the service yard at the northernmost edge of the park along the Chicago and North Western tracks, were built in 1906 [21]. The sheds are one very long, very narrow brick structure, consisting of supporting walls and a flat roof. The building, which had no front wall originally, was used for wagon storage and designed to be just deep enough to permit the parking of wagons side by

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side. As motorized vehicles replaced horses, these strictly utilitarian sheds were remodeled into workshops in 1912. The open front was enclosed with brick walls and wood doors in 1923.

The golf shelter [15] was completed in 1907 in the northwest corner of the south meadow to serve the golf course which opened in 1908 following removal of the racing track. The area was regraded, and a nine-hole course laid out. Small plantings were placed across the vast open space to mark the fairways, but most planting was massed along the perimeter. Unlike the formal water court and flower gardens, here Jensen had a place to carry out a naturalistic plan using native plant materials. In this area he could articulate the broad view while accommodating the requirements of a golf course. Although the golf course was closed in 1935, the shelter and the concrete tee remain. This Prairie style structure with its low hipped roof originally had two enclosed rooms flanking a roofed courtyard and a pergola over the concrete terrace along its south side. Part of the the courtyard was enclosed in 1919 in order to enlarge the women's locker room and create a lunchroom from a police station. Further interior remodeling took place in 1948 when the lunchroom was replaced with a larger men's locker room and an office was created from part of the women's locker room. At present, the pergola is missing from the terrace, and the building is no longer in active use.

A comfort station [16], located in the eastern segment of the park between Schrader Drive and the lagoon, was constructed during Jensen's tenure (it appears on Map B of 1912) with a design similar to a comfort station built in Humboldt Park around the same time. The dark brown brick building stands on a concrete plinth and has a low hipped roof. At its corners are enlarged and battered piers. This building originally had two porches: a solid brick porch in front of the men's entrance, and a more open porch with pergola in front of the women's door.

One of the most significant additions to Garfield Park under Jensen is the Conservatory [17]. Located in the northern segment of the park, facing the parallel roadways of Conservatory Drive and Central Park Avenue, the Conservatory is the third greenhouse to be constructed in the park. The earlier two stood near Hamlin Avenue between Washington Boulevard and West End Avenue. (Neither of the two earlier greenhouses is extant.) Each of the three West Side parks had a greenhouse in the nineteenth century, and it was determined that these functions should be consolidated into one new centralized conservatory in Garfield Park. Relocating this activity gave Jensen a larger site with room for expansion.

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Jensen was responsible for the design of the new Conservatory in collaboration with architects Schmidt, Garden & Martin and the New York greenhouse experts Hitchings and Company. The new structure, almost square in plan, consisted of a complex of seven rooms. The entry room, known as the Palm House, was the largest room. Running west from the Palm House were five smaller rooms, each with its own glass roof, designed to accommodate various climate settings. These rectangular rooms outline a square, the center of which forms a sixth room named the Fern House. The Conservatory, said to be the largest in the country at the time, incorporated a number of Prairie style elements into the structure and its interior. Jensen intended the facility as a series of internal landscapes of plants, stonework, and water features that represented the natural Midwest landscape. The Conservatory offered environmental settings for tropical plants, useful plants, and non-native materials. "Landscape gardening under glass" is the phrase Thomas McAdam used to describe Jensen's innovative approach to laying out the interior of the new building (McAdam, 1911, page 12).

The overall form of the Palm House was inspired, as Jensen described it, by the large haystacks seen across Illinois and other Midwestern states in autumn. Its roof and walls are one gently curving form, resting on a concrete base hidden by plantings so that it appears to hug the earth. The other rooms of the Conservatory echo the form of the Palm House on a smaller scale. Originally, a skylit vestibule led to the Palm House and faced the parallel roadways of Conservatory Drive and Central Park Avenue.

The Fern House was designed to emulate the tropical appearance of the Chicago area during prehistoric times. An original water feature in its center consists of a low cascade feeding a rock-edged brook that flows into a pool. According to McAdam, the effectiveness in simulating a natural environment in the Fern House led visitors to comment, "No wonder the conservatories were placed here, so as to take advantage of this lovely spring" (McAdam, 1911, page 12). Flanking the entrance to the Fern House are two marble sculptures by Lorado Taft, titled "Pastoral" and "Idyll," that were installed in 1911. Originally, there were also a number of Prairie style details throughout the interior of the Conservatory, designed by Schmidt, Garden and Martin. Unfortunately, these decorative elements were later removed.

The Conservatory has had other alterations, including the addition of a number of interconnected propagating houses on its north side. In 1907, eleven propagating houses were built to the north of the Conservatory; they were

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demolished in 1957. In 1928, nine large propagating houses had been added to the eleven smaller ones, along with Horticulture Hall, an exhibition room for temporary displays. This hall runs north-south and connects to a potting shed, added in 1954, in an L-shaped arrangement that wraps around the sheds. The 1928 additions were designed by Michaelsen and Rognstad, a firm also responsible for several other structures in Garfield Park at that time. In 1939, a small office building was built on the east side of Horticulture Hall. Five more propagating houses and the potting shed were added in 1954.

From its very beginning the Conservatory has presented special maintenance challenges. As the warm and humid interior conditions required for a greenhouse are separated from the extreme cold exterior temperatures by only a 1/8" pane of glass, condensation results. The building's original drainage system did not provide an adequate method of alleviating the condensation. Therefore, the water tended to freeze, and the expansion of the ice caused continuous problems with cracks and breakage to the glass. This problem has been addressed throughout the Conservatory's history. In 1910, just four years after its completion, the entire building was reglazed and a new drainage system was installed. The problem, however, continued, and in 1958 the on-going battle with glass breakage led to the entire reconstruction of the Palm House in fiberglass. At that time, it was believed that this fiberglass material was the appropriate solution to the glazing problem. Fortunately, the interior landscape and the overall form of the great space was maintained. The translucent quality of the new exterior material, however, changed the character of the building, as did the demolition of the original Prairie style entrance vestibule and addition of its box-like replacement.

At the south side of the Conservatory complex, a Garden for the Blind was created on raised beds in 1968. Over the years, the Conservatory, like the landscape of the park itself, has grown and changed in some ways, but its essential integrity remains intact. Robert E. Grese, in Jens Jensen: Maker of Natural Parks and Gardens, states that "Ironically, of his park work in Chicago, the Garfield Park Conservatory, an indoor garden, comes closest to surviving intact" (page 187). Plant materials have been replaced, but the integrity of Jensen's work, especially in the Fern Room, has been preserved. Along with Silsbee's 1894 Conservatory in Lincoln Park, it is one of two great glass houses in Chicago. Today, the Chicago Park District has made a major commitment to improving the Garfield Park Conservatory by hiring John Eifler & Associates, a preservation architecture firm, to restore the Fern Room this year, and to develop a long range rehabilitation plan for the entire facility.

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Over the years, a number of sculptures have been placed in Garfield Park. Three significant monuments remain in the park today (although one has been temporarily removed). Scottish sculptor W. Grant Stevenson created a statue of the Scottish national poet Robert Burns that was placed in the park in 1906 [18]. The ten-and-a-half-foot bronze figure, holding a small book of his poems, stands on a granite base, west of the Administration Building between the lagoon and Washington Boulevard, in a small, semi-circular clearing surrounded by shrubs. Several lines from Burns' poems are inscribed in the base; missing are bronze plaques that illustrated once them. Located south of the Administration Building at Central Park Drive is Lincoln the Railsplitter, sculpted by Charles J. Mulligan and installed in 1911 [19]. The bronze statue of the young Lincoln with an axe is placed on a rusticated base of Berlin Rhyolite on which the word "Lincoln" is inscribed. At present, the statue is in storage awaiting conservation. On Central Park Drive just south of Jackson Boulevard stands the Norman Cornwall Monument [20], a memorial to those who fought in the First World War that was erected in 1930. Its inscribed limestone shaft is topped with a bronze flame, originally covered in gold leaf, representing an eternal light. Hidden lights at its base illuminated the flame. At the corners of its low, stepped base stood four bronze torpedoes connected by chains. These and a small bronze dedication plaque are missing.

After Jensen's departure in 1920, the West Parks fell into period of decline. The need for improvement became clear a few years later, and a \$10,000,000 bond issue in 1927 paid for projects throughout the park system. In Garfield Park, four new structures were erected in 1928: West Parks Administration Building, or Gold Dome building, now used as a fieldhouse [22]; a three-story Warehouse and Shops building [23]; a roque court building (demolished in the mid-1970s); and a comfort station (demolished in 1976). In addition, the propagating houses described above were added to the Conservatory complex. All of these structures were designed by the firm of Michaelsen and Rognstad.

As the new headquarters of the West Chicago Park Commission, the Administration Building [22] was conceived as a focal point not only of Garfield Park but of the West Side. The Commission had been based since its earliest days in Union Park, a small park just west of downtown. Garfield Park was a more prominent location and more centrally located within the West Side. In order to provide a location in the center of the park, part of the eastern end of the west portion of the lagoon was filled so that the building could be sited between Central Park Drive and the lagoon shore.

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Michaelsen and Rognstad designed a new Administration Building in one of the most popular revival styles of the 1920s and early 1930s, the flamboyant Spanish Colonial Revival. The Spanish Colonial Revival could be beautifully and elaborately effected in terra cotta. Its appropriateness as a style for a prominent park structure may have come from the buildings in Balboa Park in San Diego, constructed for the Panama-California Exposition of 1915-16. One of those buildings was Bertram Goodhue's California Building. Although its overall massing and design were not reflected in the Chicago building, its heavily ornamented main entrance was clearly the inspiration for the front entrance to the Administration Building.

The two-story building of buff brick, laid in Flemish bond, has a raised basement and an encircling terrace at the first-floor level. Its central rectangular mass, with the main entrance fronting directly on Central Park Drive, is reached by a broad flight of stairs. Two wings extend northwest and southwest from the center, suggesting the curve of the lagoon. The outermost sections of the wings have low hipped roofs while the central sections have flat roofs. One brick chimney, topped with a blind arcade of terra cotta and a red clay tile roof extends above the roofline. Topping the central portion is the feature that has given the building its nickname, the "Gold Dome." This enormous octagonal dome, forty feet in diameter and ninety feet above grade at its top, is covered in gold-leaf terra cotta. Two smaller matching domes originally flanked the central dome. Equally prominent on closer view is the elaborate terra-cotta ornamentation of the main entrance which extends up to the finial-decorated parapet. A triple-arched entry and four twisted columns frame the doors, matched on the second-floor level by three windows, the center one being twice the height of the two flanking openings. Above it is a statue of the French explorer of the Upper Midwest, Robert Cavalier de LaSalle. Over the two windows are busts of Christopher Columbus and an unidentified man with a collar ruff. The wall surface around these elements is completely encrusted with Plateresque ornamentation. Classical motifs such as shell niches over the windows and edging the central arch, terminal figures, swags, heads of lions and female faces, and a heraldic shield are its prominent features. A similar but smaller entry is found on the west side of the Administration Building. It too contains three doorways defined by four twisted columns, but here the central door has a flat lintel surmounted by a panel bearing the words "Administration Building" in relief. One tall central window, topped by a bust in a niche surrounded by shell niches and other decorative devices.

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Inside the building is a central rotunda, decorated with panels sculpted in low relief by Richard Bock, best known for his work with Frank Lloyd Wright. The rest of the building contains offices and activity rooms. In 1983, in order to improve the functioning of the Administration Building as a fieldhouse, a gymnasium and outdoor swimming pool were built on its west side. This addition was placed at the basement, or lagoon, level of the structure. The gymnasium is a solid brick structure, flanked by concrete walkways that lead to the concrete swimming pool deck which is located on the west side of the gymnasium, ending just short of the lagoon shore. Despite the changes in function, alterations, and additions made to the Administration Building through the years, it retains a high degree of integrity. Its essential features are all extant, and the building contains to be the visual focal point of the park.

Contemporaneous with the Administration Building is the Warehouse and Shops building [23], located in the far northwest corner of the park, in the service area containing the previously described stables, power station, and storage sheds. Michaelsen and Rognstad were the architects for the three-story building which was planned to serve the entire West Parks system. The architects again used a Spanish Colonial Revival decorative scheme for the buff-colored brick and terra-cotta structure. The building is rectangular in shape. Its roof is largely flat, but it has a narrow sloping edge covered in red clay tile. A two-story, gable-roofed tower stands at its north end. The windows are arranged in groups of three (in pairs at the southwest and southeast corners) with round arches over the third-floor windows and recessed spandrel panels between the second and third floors. A diamond pattern in darker brick covers the tower and ornamental medallions bearing the initials of the West Park Commission give distinction to this utilitarian building. This building remains unchanged from the time of its construction.

A third building in the Spanish Revival style, but on a much more modest scale was the roque building, also designed by Michaelsen and Rognstad in 1928. Constructed alongside outdoor roque courts and horseshoe pitches, this small structure contained additional courts and provided services for players of the popular games. It stood just south of Lake Street near Hamlin Avenue and was demolished in the mid-1970s. Although the building and courts are gone, two floodlight towers that illuminated them for night-time playing still remain. These Art Deco-inspired lamp posts, were a standard Chicago Park District design, and were installed in 1939.

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The Commissioners of the West Parks only had a few years to enjoy their new headquarters before the twenty-two park districts throughout Chicago were consolidated into the Chicago Park District in 1934. Under the Park District, WPA funding became available for use in the parks. In addition to the rebuilding of the suspension bridge and the replacement of the Central Park Drive bridge described above, a third bridge was constructed as part of a road-building project. The vast meadow in the south segment of Garfield Park, which Jensen had developed as a golf course and athletic fields, was cut in two by the extension of Jackson Boulevard across the park. This new roadway made it possible for automobile traffic to travel across the park in a fast, straight line rather than following the curving drive through the south segment of the park. Near the midpoint of new roadway, an underpass was created below Jackson Boulevard [24]. The concrete bridge that carries the roadway is a modest structure with a flat top rail, panels of horizontal indentations along the span, and shallow arches below.

The roadway and the underpass are non-contributing resources in Garfield Park. Their purpose is to move people and vehicles through the park and not to enhance the use or aesthetic enjoyment of it. Since the insertion of the roadway, the meadow reads as two separate open spaces. Around the meadow, plantings were confined to the perimeter in order to allow golf to be played across the open area. Plantings continue to be found at the edges of the meadow which now serves athletic activities such as softball, baseball, football, soccer, and tennis.

The last building in Garfield Park (apart from the addition to the Administration Building) was the Leif Ericson Elementary School [25], constructed in the far southeast corner of the park at Central Park Drive and Fifth Avenue. Constructed in 1961, this L-shaped public school of buff-colored brick was designed by Perkins and Will. To the southwest of the building are two volley-ball courts and a playground added in 1963. Ericson School was built at a time when several public schools were placed in parks. It is a non-contributing building in Garfield Park.

Over the years, Garfield Park has continued to accommodate shifting recreational needs of the surrounding community while retaining its essential historic character. Recreational activities offered in the parks are always changing. Recent construction activity in the park has included the rehabilitation of four playgrounds as part of the "Soft Surface Program" of the Chicago Park District. The playground near Ericson School is one of the four. It was rebuilt in 1988 along with the playgrounds on Homan Boulevard at Maypole Avenue, built in 1948, and one on Madison Street near Homan Boulevard, built in 1954. The fourth playground, on

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Hamlin Avenue at Fulton Street, was built in 1956 and rebuilt in 1989. These playgrounds, along with tennis courts, basketball courts, the play fields, and indoor facilities such as a new fitness center in basement of the fieldhouse, allow the park to continue to its tradition of responding changing recreational needs.

Many of the park's historic features continue to also be used and appreciated by the community. During the summer, concerts are still offered from the bandstand. The Conservatory is also a feature that is appreciated by people throughout Chicago, particularly during the winter, when it offers refuge from the city's harsh climate. Today, the Conservatory, as well as other Garfield Park structures, suffer from deterioration. Fortunately, historically sensitive rehabilitation projects are underway. The "Gold Dome" Administration Building is currently receiving exterior rehabilitation work, and additional interior projects will soon commence. The Conservatory is also currently receiving a long-range rehabilitation master plan, which will include an initial phase of repairs to the Fern Room. The conservation and reinstallation of "Lincoln the Railsplitter" is also expected in the near future. These efforts along with a future master planning effort are sure to enhance the integrity of Garfield Park, and will help better convey the multi-layered history of this fascinating landscape.

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List of Resources in Garfield Park

Contributing Resources

Non-contributing Resources

Buildings

Stables Building (11)
Bandstand (13)
Powerhouse (12)
Warehouse and Shop Building (23)
Shed Structure (free standing) (21)
Comfort Station (16)
Conservatory (17)
Golf Shelter Building (15)
"Gold Dome" Administrative Headquarters (22)

Leif Ericson School (25)

Sites

Landscape/ Park

Structures

Suspension Bridge (9)
2 Pergolas (14)
2 Water Courts (14)
Entry Gate Structure (7)
Central Park Dr. Bridge (10)

Jackson Blvd. Overpass (24)

Objects

Robert Burns Memorial (18)
Lincoln the Railsplitter Monument (19)
Cornwell Monument (20)

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Garfield Park meets with Criterion A and Criterion C for listing on the National Register of Historic Places. The property is significant as one of the three original parks of the West Park Commission, an administration established in 1869 in response to public concerns about the inadequate amount and quality of parkland on Chicago's west side. First known as Central Park, the property was officially renamed in 1881 after President Garfield's assassination. Throughout its existence, the park has gained significance in social history due to its ability to continually accommodate the changing recreational and cultural needs of the community. It was not only the centerpiece of the West Park System, but also the site of the Commission's administrative headquarters between 1929 and the consolidation of the Chicago Park District in 1934. The property's period of significance spans from 1871, when the design was completed and initial construction began, to 1939, when the park underwent WPA improvements.

In addition to its significance in social history, Garfield Park has national significance in landscape design and architectural history. The property reflects the multi-layered contributions of several notable landscape architects, illuminating some of the most important developments in American landscape history. Its initial plan was conceived in 1870 by William Le Baron Jenney, who as Architect and Engineer of the West Park Commission was responsible for the original design of the entire West Park system. Though Jenney's plans were only partially implemented, his naturalistic design work in Garfield Park provided an important context for the subsequent evolution of the landscape. This includes modifications and additions between the late 1870s and early 1890s by Oscar F. Dubuis, who appears to have been concerned with the regional characteristics of the Midwestern landscape. Soon after the turn of the century, other changes to Garfield Park were made by Jens Jensen, who was then immersed in an experimental phase of his emerging Prairie style. Among these alterations and additions were a new formal garden adjacent to an existing exotic bandstand, and Prairie style buildings including a huge and revolutionary conservatory. Modifications that were made after Jensen left the West Park System in 1920 reflect changes in the priorities of the administrators, different stylistic tastes, and the shifts in recreational preferences. These include the massive and extremely ornate "Gold Dome" Administrative Headquarters, which was designed in 1928 by Michaelsen and Rognstad.

In subsequent years, additional changes were made to the park to accommodate a variety of community needs. While some of these are historically significant, others, such as a Chicago Public School building and a roadway that bisected a meadow did not contribute to the character or intent of an urban park. While the addition of these non-contributing features and the loss of some contributing features due to demolition,

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arson, vandalism have detracted from the park's historic character, the landscape continues to retain sufficient integrity to warrant listing on the National Register of Historic Places, as well as the preservation of this nationally significant property.

As explained in section E (continuation sheets 5-6) of the Multiple Property Documentation Form, "The Historic Resources of the Chicago Park District," the original West Park System consisted of an ensemble of three pleasure grounds linked by a network of boulevards. First called Upper, Central, and Lower Parks, the system was later renamed Humboldt, Garfield, and Douglas Parks. William Le Baron Jenney, an engineer, architect, and planner who is now best known for his contributions to development of the skyscraper, was appointed Architect and Chief Engineer West Park system in 1870. By the following year, he had completed the plans for all three parks.

Section F III (continuation sheet 8) of the Multiple Property Documentation Form and the Humboldt Park Significance Statement explain that Jenney drew inspiration from the work of Frederick Law Olmsted Sr. in America, as well as the French parks and boulevards developed by Adolphe Alphand and Baron Von Hausmann while Jenney was a student in Paris in the 1850s. Olmsted, who is considered the father of American landscape architecture, was one of the first practitioners to adopt the naturalistic style from the English Landscape School. Olmsted was concerned not only with aesthetic effects but also heightening "certain qualities in nature in order to produce a psychological response" (Beveridge, 1977, pp. 38-43). By combining compositional elements conveying "the beautiful," the "sublime," and "the picturesque" styles Olmsted created landscapes which offered a variety of experiences. For instance, bright "beautiful" open meadows offered a calm or tranquil experience; "sublime" dark, shadowy, or vast spaces such as steep terrain would cause anxiety, mystery or drama, and the "picturesque" style, which was often conveyed in idealized scenes such as rocky cascades of water and rustic elements, brought about nostalgia, and romanticism.

As explained in the Multiple Property Documentation Form, the small scale of the three West Park sites made the landscapes "particularly conducive to French park designs" which tended to rely most on the "picturesque" style, and were more architecturally composed than the work of the English landscape gardeners or Olmsted. Jenney's plans for the three large parks incorporated esplanades, ellipses and circles of plantings, terraces, and pavilions as well as refectory, museum, conservatory, and shelter buildings into the naturalistic landscape. The Humboldt Park nomination form explains that the three landscapes of the West Park System were designed as an ensemble. The connections were made by the boulevards, which Jenney planned as

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"formal and stately" pleasure drives, similar to those he had encountered in Paris (Turak, 1981 p. 41).

As all three park sites were swampy and unpromising, they offered Jenney little design inspiration and in each of the plans he included large expanses of lake or lagoon to help alleviate the drainage problems. Of the three, Garfield Park's property, which was just under 200 acres in size, was considered the least favorable. In addition to marshy areas, the natural landscape was composed of open prairie dotted with an occasional tree. The site was divided into three sections by two streets which ran east-west, extending from downtown, Lake and Madison Streets. Jenney designed the northern section as a "beautiful" pastoral meadow, encircled by a carriageway with curved concourses. The middle section of the plan, between Lake and Madison streets, contained the park's large artificial lagoon, with a center peninsula and some small islands. This section of the plan, which included the formal entryway into the park at Washington Blvd., was intended as a naturalistic landscape with formal accents such as geometric floral beds, an Oriental music terrace with boat landings, a refectory building, and a playhouse encircled by an elliptical road. The plan's area that was south of Madison Street was also naturalistic with a small winding waterway, presumably intended as a cascade, paddocks for sheep, masses of plantings, and a tightly winding path system. This area was also intended to have a conservatory "winter garden" structure, a museum building, zoological gardens, and botanical gardens.

The Board of Commissioners knew that the ambitious plans for the West Park System could not be realized all at once, and Jenney recommended that the eastern forty acres of the center section of Garfield Park, between Lake and Madison Streets, should be concentrated upon at first. He viewed Garfield Park as the experimental park, particularly because of its problematic site, and suggested that completing and officially opening one small area of the landscape would encourage the public to support the implementation of all of the plans. He asserted that the forty-acre area should be completed "at an early date, in order to show what may be hoped from even a prairie park" and that it was important to finish implementing what "has been commenced in order that work done shall not be ruined by the elements" (Fourth Annual Report of the West Chicago Park Commissioners, 1873, pp. 50-51).

Dredging, grading and construction commenced in 1871, and the forty-acre section was officially opened to the public in August of 1874. The improvements included a grand semi-circular entrance into the park from Washington Boulevard. Within the completed forty acre landscape, there were paths; plantings; the eastern section of the lake with two islands, boat landings, and bridges. One of Jenney's

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suspension bridges, which continues to retain integrity, was depicted in an engraving of a scene from Garfield Park published in 1886 (Andreas, 1885, pp. 175). The originally completed landscape also had two large fountains, rustic furnishings, a children's play area with a cottage, and separate comfort stations for men and women. Some of the structures were designed by Oscar F. Dubuis, who later served as the Engineer of the West Park System (Real Estate and Building Journal, 1873, pp. 1-2). The original forty-acre section also included, a Jenney-designed greenhouse and nursery which allowed for the propagation of plants for installation in the park.

Even before its official opening, the park's prominence and importance to the community was evidenced by its selection as the site of a monument to commemorate the Great Fire of 1871. Soon after the "great calamity," the Commissioners instructed William Le Baron Jenney to design a monument composed of relics obtained from the ruins (Ibid.). A site that was previously intended for a Washington Monument, on direct axis with the formal park entry, was identified as the appropriate location for the new Fire Monument. A large public ceremony was held on October 30, 1872, one year after the disaster. Though a foundation was laid, and a number of attempts were made to complete the monument, it was never finished. The partially completed work was removed from the park in 1883.

Garfield Park's initial opening to the public in 1874 was a full three years before either Humboldt or Douglas Park opened. The Annual Report of 1875 stated that the "throng of people who visited Central Park on the occasion of the opening last August, and the concert days thereafter, was a satisfactory demonstration of the interest taken in the parks" (Sixth Annual Report of the West Chicago Park Commissioners, 1875, p. 5). Six boats which were placed in Garfield Park's lagoon attracted more than more than 10,000 patrons in 1876. Due to the popularity, extra boats were added the following summer. While the park's use was predominantly characterized by passive activities such as these, people began requesting other kinds of recreational programs early in its history. In 1875, the West Park Commissioners allowed a group of area residents to construct a "dirt speeding track" in the park. Though horse-racing was prohibited in many parts of the country in the early nineteenth century, by mid-century it had gained respectability and become a favorite spectator sport in all areas except New England (Braden, 1988, p. 200). The racing track, which was located in one of the unfinished areas of the park south of Madison Street, was a popular attraction throughout the 1880s and early 1890s, though there were some complaints about gambling and "disreputable and disorderly crowds" (Twenty-Third Annual Report of the West Chicago Park Commissioners, 1892, p. 12). In 1896, the privately operated dirt track was removed, and replaced with a concrete track that was managed by the West Park

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Commission. The new track had an outer ring for bicycles and inner ring for horses. This was removed in 1906, the same year that racing was prohibited in every state except Kentucky.

In the early 1880s, construction commenced in the area west of the finished section of the park, to address the remaining portion between Lake and Madison streets. By this time, Oscar F. Dubuis, who had previously worked under Jenney, was the Engineer to the West Park Commission. Dubuis, who was responsible for the design of some of the buildings within the original section of the park, carried out Jenney's overall intent, by creating a peninsula and extending the original lagoon to the west. This work included the creation of a "tasty Rockery" within the area of the artesian well which fed the lagoon (Thirteenth Annual Report of the West Chicago Park Commissioners, 1882., p. 5).

Little is known about Oscar F. Dubuis, apart from his later involvement in the naturalistic design of parks and boulevards in Peoria, Illinois. It appears, however, that in this early Chicago work; he began to take the natural characteristics of the Midwestern landscape into consideration. In reference to grading work and planting design along the shore of the newly dredged western lagoon area Dubuis wrote:

We must bear in mind that it is obviously impossible to produce in the vicinity of Chicago such scenery as will affect the mind as it is affected by mountain scenery. The capabilities and limitations of our park grounds with reference to artistic purposes should be well considered before entering upon any topographical changes. A mere imitation of nature, however successful, is not art, but the harmonious, bringing together of various parts, each part having its individual character and its possible ideal combined is the art of landscape architecture (Fourteenth Annual Report of the West Chicago Park Commissioners, 1883, p. 16).

In addition to this suggestion that dramatic hills would be inappropriate in this region of the country, Dubuis recommended that "wild shrubs should be profusely added" (*Ibid.*).

During this period, while there was great interest in horticulture, the focus tended to be on exotic plants, while native plantings were most often thought of as weeds. In addition to Dubuis' writings, there were other indications that the West Park Commissioners were thinking about native plants in a positive way. In 1888, the Commissioners asked Dubuis to prepare sketches for a new garden in Garfield Park.

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The Engineer was instructed to design a garden "with every variety of tree grown wild in this latitude, including Oak, Elm, Maple, Basswood, Wild Cherry, and especially nut bearing trees, which shall be labelled with popular and scientific names placed on the same ... to familiarize the public with the name of trees, shrubs and vines growing wild in this climate" (Proceedings of the Board of the West Chicago Park Commissioners, December, 10, 1888). There is no indication that this plan was ever implemented, and it is clear that in general Dubuis' work relied on a good deal of exotic plant materials, as was typical during the period.

As explained in the Multiple Property Documentation Form and the Humboldt Park Nomination Form Jens Jensen (1860-1951) is now considered Dean of the Prairie style in landscape architecture. A Danish immigrant who began working for the West Park Commission as a laborer in 1886, Jensen was enchanted by the native Illinois landscape, and took frequent weekend trips with his family to study plants in their natural environments. As a foreman in Union Park, Jensen began transplanting wild flowers from the countryside in 1888 and created what became known as the "American Garden." Jensen later referred to this garden of indigenous materials as the beginnings of the Prairie style. Robert E. Grese, author of Jens Jensen Maker of Natural Parks and Gardens asserts that "Jensen's insistence that this was the first garden of its kind was presumptuous" (Grese, 1992, p. 90). It should be noted that another Chicago landscape designer, Ossian Cole Simonds was experimenting with native plantings as early as the 1870s. Dubuis' writings and the 1888 suggestion by the Commissioners for a wild garden in Garfield Park indicate that there was an existing context in the West Parks in which plants and characteristics appropriate to the Midwest were being discussed.

In spite of the fact that Jensen's Union Park "American Garden" was surprisingly popular, the development of the Prairie landscape style required many years of design experimentation. During the 1890s, frivolous and exotic Victorian gardens were extremely stylish, and even Jensen's early park work included persistent attempts to introduce non-native plants that did not thrive easily in Chicago's climate (Sniderman, 1991, p. 22-24). Garfield Park had its own examples of this late nineteenth-century taste for fanciful, showy floral displays. In 1895, one of the islands in the western extension of the lake became the site for such a garden folly. Constructed of flowers and wood including areas covered in bark, the garden emulated a block house from Fort Dearborn, the federal installation that protected the Chicago area after 1803.

Other changes in society during the Victorian era impacted the way Garfield Park continued to develop. Innovations in mass transit in Chicago included the introduction of elevated railways, which allowed for faster speeds than the existing

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surface cable cars, and did not conflict with street level traffic. Plans for a west side Lake Street elevated line had begun as early as 1888, however, construction could not commence until enabling legislation was passed by 1892. A tracking structure was constructed which ran east-west on Lake Street through Garfield Park, and the west side El was available for transit use in 1893.

Although the area of the park north of Lake Street had originally been intended as open meadow, by the 1890s it began developing as a maintenance and service yard. A stables building with two cupolas, designed by William Le Baron Jenney, was constructed in 1890. It had associated structures to accommodate a "wash-house, carriage house, carpenter shop, blacksmith shop and tool-house" (Twenty-First Annual Report of the West Chicago Park Commissioners, 1890, p. 14). In 1896, a brick Flemish Revival style power house structure designed by Joseph Lyman Silsbee was added to the complex.

Other park buildings constructed in the 1890s were executed in exotic styles. A Chinese pagoda structure was designed by Jenney in 1893 to camouflage a mundane electrical station and water pumping facility. Although the pagoda structure no longer exists, another exotic structure from the period is extant. This is the 1896 octagonal bandstand designed by J.L. Silsbee. This structure was inspired by "Indian architecture of the Saracenic type" (Twenty-eighth Annual Report of the West Chicago Park Commissioners, 1896, p. 7). Along with the construction of this music shelter, a formal promenade space was added for parties, parades and other social gatherings.

The Silsbee bandstand was the first building to be constructed in the 65-acre section south of Madison Street. By the mid-1890s, some grading and sodding was done and the "dirt speeding track," located near the bandstand, was removed and replaced with the new double ring concrete track. Part of the southern section of the park was intended for the construction of a museum building. As originally depicted in the original Jenney plan, the museum would have been located at the southern end of the park. In 1893 a \$100,000 allocation was devoted to the construction of the museum building. This intent was never carried out, possibly due to the other museums which flourished after the closing of the World's Columbian Exposition.

As explained in section E (continuation sheet 5) of the Multiple Property Documentation Form, by the late 1890s the West Park Commission had become crippled by political corruption. Internal power struggles and patronage appointments likely account for the fact that between 1890 and 1898 six different men served in the position of Engineer or General Superintendent of the West Park System (the two titles

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shifted back and forth). By 1895, Jens Jensen had worked his way up to Superintendent of Humboldt Park. A man of great integrity, Jensen, who was later called the "graft-Fighting Dane," was fired in 1900 for refusing to participate in the illegal undertakings that had entrenched the West Park System (Eskil, 1918, p. 142).

Upon his firing, Jensen turned to private practice among Chicago's elite. Although it was a period of financial struggle, the few estate commissions that he secured allowed him some experimentation with formal and informal forms, and native and exotic plants. When change finally came to the West Park Commission in 1905, after the reform-minded Governor Charles S. Deneen demanded the resignation of the corrupt entire West Park Board of Commissioners, Jens Jensen was selected as the General Superintendent and Chief Landscape Architect for the whole system. Upon his return to the West Park Commission, Jensen's first major effort was to remedy the deplorable condition of the system's three large parks. In addition to deteriorated buildings and structures, Garfield Park needed a great deal of replanting when Jensen took over. In a 1930 interview Jensen explained that part of the reason that Garfield Park's landscape needed so much attention was that it suffered from smoke damage caused by factories in the area (Eskil, p. 19). Jensen asserted that the need to replant gave him the "opportunity of trying out on a large scale this idea of employing indigenous stock, and all the new shrubbery and trees that we planted were native, and wherever replacements were needed in the older areas these were largely made with indigenous material" (Ibid.). In addition to replanting landscape areas that had previously been improved but were deteriorated, Garfield park's southern section had been left incomplete, and here, as in similarly unfinished areas of Humboldt and Douglas parks landscapes, Jensen was able to realize new designs.

Facilities in all three parks were severely dilapidated. One of the most deteriorated structures in Garfield Park at the time was the greenhouse. The existing small glass structure had replaced the original Jenney greenhouse in the 1887. In 1907, a new conservatory was constructed in the northern section of the park, west of the maintenance yards. This structure was designed by Jens Jensen in collaboration with Hitchings and Company, a New York engineering firm, and the Prairie School firm of Schmidt, Garden and Martin was responsible for designing a front vestibule and interior details. Jensen asserted that he conceived of the Garfield Park conservatory in order to consolidate the functions of the three large park's individual greenhouses into what would be "the largest publicly owned conservatory under one roof in the world" (Ibid.). An article in the Inter Ocean newspaper reveals however, that the idea of constructing a large centralized conservatory in Garfield Park was being discussed by the

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Commissioners in 1903, during the period of Jensen's dismissal and prior to West Park System reform (Inter Ocean, December 30, 1903).

While it is unclear whether the original idea for the conservatory was Jensen's, it is certain that he was responsible for designing a structure considered revolutionary when it opened. Conceived as a work of landscape art under glass, the Garfield Park conservatory was quite unlike earlier Victorian hot houses that had showy floral displays, potted plants, benches, and exposed pipes. Though the planting scheme included exotic vegetation, the work was conceived to be a fitting facility for the local "prairie country" (Eskil, 1930 p. 19). According to Jensen, the palm house, which is the first structure which visitors entered after going through the entrance vestibule, was meant to emulate "the great haystacks which are so eloquent of the richness of prairie soil" (McAdam, 1911, p. 13). In addition, the plantings in some of the rooms were meant to portray an "idealized tropical landscape" and an "idealized swamp scene" to teach people about the appearance of the Midwest region during prehistoric times.

The premier area within the facility is the Fern House which has a compelling landscape composed of a small naturalistic lagoon framed by lush ferns on stratified stonework. The stonework, which was inspired by the natural outcroppings found along Illinois' Rock River includes stepping stones which cross a rocky brook that is fed by a "prairie waterfall." In a 1930 interview, Jensen explained that when the waterfall was being constructed, he was consistently dissatisfied with the stonework and required the mason to dismantle and rebuild it several times. Jensen asserted that the workman "was thinking of an abrupt mountain cascade, but here on the prairie we must have a fall that tinkled gently as it made its descent" (Eskil, 1930, p. 19). When Jensen repeatedly asked the employee to tear out his work, the workman was reported to have said that "Mr. Jensen's gone cracked. He has so much work to do that it has at last affected his head" (Ibid.). Jensen convinced the stone mason to have his wife play Mendelssohn's Spring Song on the piano. After hearing the music, the man "jumped up, exclaiming 'Now I know what Mr. Jensen meant'" and then he went back and constructed the stonework perfectly, so that the "water tinkled gently from ledge to ledge, as it should in a prairie country" (Ibid.).

Unlike the Conservatory project, many of Jensen's new design compositions in Garfield Park included existing structures and landscape elements. For instance, the 1896 Silsbee bandstand provided a context for a new garden. Directly surrounding the bandstand was a treatment that mixed formal and informal elements. Each of the octagonal structure's entry doors was flanked by a pair of boxed Bay trees. These were

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fragile exotic trees trimmed to a cone-like shape. Two tiers of floral beds surrounded the bandstand at the terrace and ground levels. These included Canna flowers, which are perennials that look like wildflowers, though they are not native to the Midwest. Edging the ground level of the beds was a border of ornamental grasses.

Jensen shaped the land surrounding the bandstand into a gently rolling landscape which gradually became level at Music Court Drive. This area provided a circular drive, that provided the performance space and around the bandstand structure. Interestingly enough, historic photographs reveal that when events were held in this space, the crowds that gathered would face Music Court Drive with their backs to the bandstand, and the street would essentially become the stage. The circular area was at the center of straight sections of Music Court Drive which provided access from the east and west. These axial drives were given a formal treatment, with double allees of trees and ornamental light fixtures. Two styles of cast iron fixtures were included in this landscape composition. One was a very ornate fixture with a cluster of round globes. The other was an elegant larger goose-neck fixture that provided higher light levels. At the base of this fixture was decorative detailing of a foliage motif. Today, three examples of this style of lighting fixture still exist in Garfield Park.

Between the existing exotic Victorian structure and naturalistic lagoon to the north he placed a formal cross-axial garden. In addition to rectangular floral beds, the garden included a brick garden wall, pergolas, concrete benches, and formal water courts. The water courts had a device that would make a "mist of the spray, so that on sunny days a rainbow played continuously across the top of it," and there was "often a crowd of people watching this" (Eskil, 1930, p. 19). A formal garden was included in each of the three large parks as part of Jensen re-design work. Only in Garfield Park, however, did Jensen's formal garden composition tie an existing historic park structure to a new Prairie style building.

This new structure was the combined refectory/boathouse building which no longer exists. Providing the north terminus of the garden, the building mediated between the formality of the garden elements and naturalism of the lagoon. Constructed in 1907, the low horizontal Prairie style building was designed by William Carbys Zimmerman, the official State Architect responsible for many of the West Park Commission buildings of the period. Although Zimmerman was known more for the design of eclectic Revival style houses, under the "dominant influence of Jens Jensen" he designed Prairie style architecture for the West Park Commission (de Wit and Tippens, 1991, p.40). Unfortunately, the stucco refectory/boathouse building was destroyed by fire in 1981.

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East of the refectory site is the Robert Burns Memorial, a bronze sculptural figure. The first work of art installed in the park, the monument was unveiled on August 25, 1906. Donated by the Robert Burns Society, an alternative poetry society devoted to honoring the work of the late eighteenth-century Scottish poet, the piece was sculpted by W. Grant Stevenson, of Edinburgh, Scotland. The work included on a granite pedestal with bronze bas relief plaques illustrating scenes from the poet's work. Prior to its installation, the memorial was approved by the Municipal Art League of Chicago to determine "its appropriateness of subject and its artistic execution by the sculptor" (Thirty-Eighth Annual Report of the West Chicago Park Commissioners, 1906, p. 24).

Jensen was very interested in experimenting with the appropriateness of placing various styles of art in different landscape settings. When he became General Superintendent and Chief Landscape Architect, the vast amount of work needed to rehabilitate and complete the three large parks gave him an opportunity to explore such issues. In 1908, he organized an outdoor sculpture exhibition in Humboldt Park. This was very successful, and the following year, a similar exhibit was held in Garfield Park. Jointly planned by the West Park Board, Municipal Art League, and the Art Institute, both the 1908 and 1909 Expositions of Outdoor Sculpture were "staged" by Jensen (Park and Cemetery, 1908, p. 438). The Garfield Park exhibition was "a striking demonstration of how public art may be no less art, when it is popular, appropriate to its surroundings, and 'practical'" (Park and Cemetery, 1909, p. 127).

During the exhibition, monumental works were placed in formal settings, and humanistic pieces were sited in naturalistic areas of the landscape. For instance, "the monumental effect at the bandstand end" of Jensen's formal garden was balanced on either side by Lorado Taft's colossal statue of "George Washington," and Daniel Chester French's classical "Statue of the Republic," the World's Columbian Exposition landmark which had "since held an honored position in the main corridor of the Art Institute." (Ibid, p. 128). Facing these two heroic works were two other monumental works. These were Charles Mulligan's "Justice and Powers" and "Law and Knowledge," which had been modeled for the State Supreme Court Building in Springfield, Illinois. Together, this composition of formal elements formed "an effective monumental vista" (Ibid.).

Lorado Taft's "Pastoral" and "Idyll," two "gracefully posed and well modeled" elegant small works were placed in the center of the landscape, as they were believe to "speak naturally of the spirit and sentiment of the garden." (Ibid., p. 129). The plaster

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pieces were later executed in marble and installed in the Garfield Park conservatory in 1911. Today, they flank the entry to the Fern House.

Most of the non-monumental pieces displayed in the outdoor exhibition were placed in perennial borders and shrub masses. These included Leonard Crunelle's "single figures and groups of a pastoral character" such as the "Fisher Boy" and the "Fountain Figures." Other humanistic pieces included in more naturalistic settings were Miss Clyde G. Chandler's "Autumn and Winter," Miss Nellie Walker's "Grief," and Miss Laura Kranz's "At the Sign of the Spade." Charles Mulligan's "Lincoln the Railsplitter" was also placed in an informal area of the landscape, backed by tall canopy trees. Considered "one of the most human and intimate" of any of the executed sculptures of Lincoln, the piece was intended as "a truthful portrait of the man at the most picturesque point in his career, and an equally successful idealized type of pioneer." (Ibid, p. 130). The piece was recast in bronze and permanently installed in the park in 1911. More recently, it was removed and placed in storage after vandals loosened the bronze figure from its boulder base in an attempt to steal it. The Park District expects to restore and re-install the piece sometime in the near future.

A work of sculpture that was previously in Garfield Park but later stolen, presumably for the value of the bronze, was one of Daniel Chester French and Edward Potter's pair of bulls. Originally a large plaster version of the two pieces, each of which had a bull and a classical female figure, flanked the grand entrance to the World's Columbian Exposition. During the Humboldt Park sculpture exposition of 1908, the smaller versions were cast in plaster and installed on posts which flanked the entrance to formal rose garden. A few years later, the small bulls were re-cast in bronze and placed in the same location in Humboldt Park. In 1915, the bulls were re-installed in Garfield Park, flanking the entrance to the formal garden in front of the brick garden wall. Prior to the installation of the bulls, Edward Kemey's bison were on the same bases in the Garfield Park garden. Larger plaster casts of the bison had also originally been in the "White City," and re-cast versions were included in the Garfield Park sculpture exhibition of 1909. The reasons for switching the locations of the two sets of permanent bronze re-castings are not known. After one of the bulls was stolen in 1986, its counterpart was placed in storage.

When Jensen took over as Chief Landscape Architect and General Superintendent in 1905, there was a great demand on Chicago's West Side for a golf course. Golf had originated centuries before in Scotland and Holland but became very popular in the nineteenth century, when it was revolutionized "by the introduction of the iron-headed club and the gutta-percha ball" (Braden, 1988, p. 247). In the United

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States, the game was introduced by New York Scotsmen in the late 1880s. A "livelier" rubber-centered ball was introduced in 1899 (Ibid.) That was the same year as the official opening of Chicago's first permanent public golf course in Jackson Park (Godevarica, 1991, p. 58). West Siders began requesting golf facilities in 1900. The Commissioners decided to remove the double ring race track and replace it with a golf course. Although the area was intended as "a general play ground for golf, baseball, and tennis" it was not large enough to accommodate all of these sports, and golf prevailed (Thirty-Eighth Annual Report of the West Chicago Park Commissioners, 1906, p. 22.).

The directive to integrate a nine-hole golf course into the unfinished southern section of the park gave Jensen the opportunity to include a naturalistic meadow into his redesign work. It is likely that the consultation of a nationally renowned golf course designer, Tom Bendelow, helped Jensen minimize the visual impact of the required fairways and greens to create a pastoral meadow. Small groups of native plantings were used to achieve this effect. Larger massings were used along the borders of the meadow, including the southern and eastern perimeters. The golf course project included the construction of a new stucco Prairie style golf shelter building at the northwest edge of the meadow. The facility included locker rooms and bathrooms and an open terrace with a seating area, so that spectators had a comfortable place to sit. Today, the building is used only for storage. The golf course was converted to two meadows after the 1935 Jackson Boulevard extension cut through the landscape. Since the elimination of the golf course, the meadows have provided fields for baseball, football and soccer.

Other Prairie style structures built during Jensen's period included a small brick comfort station and a limestone entry gate, both constructed in the original section of landscape. The brick comfort station is almost identical to another facility which is also still extant in Humboldt Park. The entry gate structure was designed by William Carbys Zimmerman. It follows the curve of Jenney's original formal entry. Zimmerman was also responsible for the design of maintenance sheds in the yard area. Most of the new sheds were additions to Jenney's 1890 stables building and Zimmerman did not make an attempt to relate the additions to the existing building. Only one of the shed structures is a freestanding building. This simple utilitarian structure is long and rectangular in plan. It extends along the north side of the maintenance yard drive.

As explained in the Multiple Property Documentation Form (Section FIII, continuation sheet 15), by the mid-1910s, the West Park Board of Commissioners were making design decisions which conflicted with Jensen's wishes. By this time Jensen's role had shifted from General Superintendent and Chief Landscape Architect to consultant. He did successfully add dozens of Demonstration, Children's and

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Community War Gardens to Humboldt, Douglas, and Garfield Parks in 1918. Jensen believed that the gardens were extremely important to promote "direct interaction with the soil" and to help people "appreciate the source of the food" (Grese, 1992, p. 180). The gardens were so productive that large amounts of excess vegetables were donated to orphanages, convalescent homes and other charities (Smergalski, 1918, pp. 13-15). In spite of the success of this and similar programs through which Jensen educated people about nature, it had become increasingly clear that he was losing political support. The Board's decision to abandon its plans as proposed in Jensen's "Greater West Park System" urged him to sever his ties with the West Park Commission for the final time in 1920.

In 1927, seven years after Jensen's final departure from the West Park Commission, a major bond issue made possible the construction of several new buildings in the park. All of these, as well as several other new buildings in Humboldt and Douglas Parks, were designed by one firm, Michaelsen and Rognstad. The buildings were each designed in revival styles. The largest and most ornate of all of the projects funded by the 1927 \$10,000,000 bond issue, was the new Administrative Headquarters Building for the West Park Commission. The Spanish Revival building had a shallow V-shaped plan with a center rotunda beneath a gilded "Gold Dome." In addition to the administrative functions of the building, including the West Park police department, it had a boat landing, skating room and concession area on the basement level.

The Roque Court Building was also designed by Michaelsen and Rognstad in the Spanish Revival style. Roque is a form of croquet played on a hard surface with a short-handled mallet. The buff colored brick building with terra cotta trim housed an indoor roque court, a lounge, and bathrooms. There were also outdoor courts. Roque, which was extremely popular in the 1920s fell out of favor by the 1960s. The building was demolished in the mid-1970s.

The third Michaelsen and Rognstad building constructed in Garfield Park as part of the 1927 bond issue was a new Warehouse and Shop Building. Similar to the other two structures, the building was composed of buff colored brick with terra cotta details. It was also rendered in the Spanish Revival style.

In 1928, numerous examples of a newly designed standard cast iron light fixture were installed in Garfield Park, primarily around the lagoon. Known as the "King Type," the fixture had a gently tapered fluted shaft and base, and a round globe. This lighting project, along with the construction of the three Michaelsen and Rognstad buildings were among the last projects that took place in Garfield Park before the stock

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market crash of 1929. Only one small project, a World War I monument was constructed in 1929. This is the Norman Cornwall Monument, which has a limestone pylon and a bronze gold leaf flame. A set of drawings traced from originals in the late 1930s indicate that the monument was designed by Carl J. Epping of Louisville, Kentucky.

The West Park Commission was severely hindered by the Great Depression. By 1933, the administration was more than \$20,000,000 in debt. These financial problems, along with those of Chicago's twenty-one other park systems, as well as new funding opportunities promised by the New Deal resulted in the consolidation of the separate park commissions into the Chicago Park District in 1934.

The emphasis of many of the programs that were funded by the WPA was modernization, improved infrastructure, and traffic engineering. Therefore, several Garfield Park projects conducted in the 1930s were made to increase the volume and flow of area-wide traffic through alterations to the park's landscape. In 1935, Independence Boulevard, at the southwest corner of the park, and the Washington Boulevard formal park entrance were both altered, eliminating historic sections of the circulation system which caused traffic congestion and providing direct access. The following year, the golf course meadow was bisected by the extension of Jackson Boulevard to provide a direct route through the south end of the park. This project included the construction of an overpass, allowing pedestrian access to the meadows on both sides of the road.

While these WPA projects provided convenience to the neighborhood, they did not enhance the programs or aesthetic appearance of the park. There were several other projects that were funded by the WPA, however, which contributed to the historic character of Garfield Park. One was the 1936-37 construction of a handsome Art Deco style bridge on Central Park Drive just south of Lake Street. Another bridge project which was very sensitive to the park's historic character was the 1936 reconstruction of the 1874 William Le Baron Jenney suspension bridge. A similar effort was a 1937 WPA project to reconstruct historic cast iron lighting fixtures for installation in the park. This project allowed the 1909 lamp posts which Jensen had used along Music Court Drive to be re-cast for placement throughout Garfield Park. In 1939, two additional projects resulted in other attractive lighting fixtures. These included the adaptation of the "King Standard" base and shaft with a goose-neck mast, and the introduction of new Art Deco style floodlight towers at the outdoor Roque court area. Examples of both 1939 projects are extant in the park.

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The only structure built in the park after its period of significance is the Leif Ericson School. The non-contributing building was constructed in 1961, during a period in which the Board of Education was having difficulty acquiring property for schools. In addition to the Leif Ericson School a number of other schools were built in Chicago's parks at the time. The building, which was designed by Perkins and Will, is fairly stark and plain. Fortunately, the school was constructed at the very southern edge of the park, without interfering without a major impact to the historic landscape.

In spite of the intrusion of the school building, loss of historic fabric, problems with vandalism, and a low level of maintenance which the Chicago Park District is actively working to raise, Garfield Park remains as an extremely important historic resource. Not only is the park a relic of the inception of the West Park Commission, but it also highlights the venerable tradition of American landscape design history as it evolved in the Chicago parks over more than a century. Garfield Park continues to be a rich tapestry not only of the important work of Jenney, Dubuis, Jensen, and numerous architects and artists, but also of the numerous and often-changing activities, programs, and social events which have always been meaningful to the community. Today, the park continues to play a vital role in the lives of its neighborhood residents. No longer does the massive Michaelsen and Rognstad building house strictly administrative functions. Now, Garfield Park offers one of the largest gymnastic centers in Chicago, a boxing center, Senior Citizen and pre-school programs, a wood-shop, tennis, baseball, soccer, basketball, fishing in the lagoon, concerts, rallies, and flower shows. As a new fitness center is being established in the "Gold Dome" Building, it is clear that the park will continually respond to emerging needs.

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Jensen, Jens. Garfield Park, Flower Hall & Garden. January 1907. 3 drawings. Chicago Park District Special Collections.

Jensen, Jens. Garfield Park, Landscape Plans. 1907. 5 drawings. Chicago Park District Special Collections.

WCPC. Garfield Park, Golf Shelter. 1907. 9 drawings. Chicago Park District Special Collections.

Zimmerman, William Carbys. Garfield Park Refectory. 1907. 49 drawings. Chicago Park District Special Collections.

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WCPC. Garfield Park Well House. August 27, 1908. Chicago Park District Special Collections.

WCPC. Garfield Park Power House, Proposed Stack. 1909. Chicago Park District Special Collections.

Sierks, Henry. Garfield Park Conservatory, Roof Plan. January 8, 1910. 5 drawings. Chicago Park District Special Collections.

WCPC. Garfield Park Power House. July 1910. 10 drawings. Chicago Park District Special Collections.

WCPC. Garfield Park, general plan. 1912. Chicago Park District Special Collections.

Zimmerman, William Carbys. Garfield Park Natatorium. March 10, 1913. 8 drawings. Chicago Park District Special Collections.

WCPC. Garfield Park, Shelving for Storage Vault. 1915. Chicago Park District Special Collections.

WCPC. Garfield Park Golf Shelter, Additions & Alterations. 1919. also 1928. 9 drawings. Chicago Park District Special Collections.

WCPC. Garfield Park Power House - Plan of Boiler & Cool Room. 1919. Chicago Park District Special Collections.

WCPC. Garfield Park Pergola between Fly Casting Pool & Natatorium. 1922. Chicago Park District Special Collections.

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WCPC. Garfield Park, Alteration to Boiler Room. 1925. Chicago Park District Special Collections.

Chicago Park District [CPD]. Garfield Park, Pedestrian Bridge - Condition. 1935. 3 drawings. Chicago Park District Special Collections.

CPD. Masonry Arch Bridge. June 16, 1936. Chicago Park District Special Collections.

CPD. Garfield Park, Jackson Boulevard Pedestrian Underpass. 1936. 3 drawings. Chicago Park District Special Collections.

CPD. Garfield Park, Parking Lots. 1936. 2 drawings. Chicago Park District Special Collections.

Chicago Park District - Work Progress Administration [CPD-WPA]. Garfield Park, Structural Plan: Lagoon Bridge. 1937. 2 drawings. Chicago Park District Special Collections.

CPD-WPA. Garfield Park, Alterations to Swimming Pool. 1937. Chicago Park District Special Collections.

CPD-WPA. Garfield Park, Lagoon Bridge - Steel. 1937. 2 drawings. Chicago Park District Special Collections.

CPD. Garfield Park, Filter House - Plan, Section & Elevation. 1937. 2 drawings. Chicago Park District Special Collections.

CPD. Garfield Park, Power Plant - Repairs. 1938. Chicago Park District Special Collections.

CPD. Garfield Park, Proposed Service Yard West of Conservatory. 1938. Chicago Park District Special Collections.

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CPD. Garfield Park, Doughboy Monument. June 5, 1939. 2 drawings. Tracings from original drawings prepared by Otto Reich Monument Co. for West Park Comm., May 1, 1926. Chicago Park District Engineering Vault.

CPD. Garfield Park, War Memorial. June 9, 1939. 2 drawings. Tracings from original drawings prepared by Carl J. Epping, Louisville, KY., October 25, 1929. Chicago Park District Engineering Vault.

CPD. Garfield Park, Conservatory - New Doors. 1939. Chicago Park District Special Collections.

CPD. Garfield Park, Conservatory, Heating Tunnels - Pipe Plans. 1939. 2 drawings. Chicago Park District Special Collections.

CPD. Garfield Park, New Gymnasium and Swimming Pool Addition to Administration Building. March 15, 1984. 2 drawings. Chicago Park District Engineering Vault.

UNDATED DRAWINGS (in alphabetical order, by architect/agency)

CPD. Garfield Park, Bandshell - Architectural Set. 6 drawings. Chicago Park District Special Collections.

CPD. Garfield Park, Bandshell - Proposed Structures. 4 drawings. Chicago Park District Special Collections.

CPD. Garfield Park, Wrought Iron Flower Boxes. Chicago Park District Special Collections.

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CPD. Garfield Park, Heating Plot Plan. Chicago Park District Special Collections.

Dubuis, Oscar F. Garfield Park, Stone Bridge. Chicago Park District Special Collections.

Dubuis, Oscar F. Central Park Topography. Chicago Park District Special Collections.

Hitchings & Co. Garfield Park, Conservatory. 23 drawings. Chicago Park District Special Collections.

Jenney, William LeBaron. Garfield Park, Old Refectory. 4 drawings. Chicago Park District Special Collections.

Jensen, Jens. Garfield Park, Landscape Plans - University of Michigan Collection. 2 Positive Transparencies. Chicago Park District Special Collections.

Jensen, Jens. Garfield Park, Preliminary Sketch of Improvements. 2 drawings. Chicago Park District Special Collections.

Silsbee, Joseph. Garfield Park, Bridge and Subway. 8 drawings. Chicago Park District Special Collections.

WCPC. Garfield Park, Sewer & Water. 7 drawings. Chicago Park District Special Collections.

WCPC. Garfield Park, Landscape Plan. 4 drawings. Chicago Park District Special Collections.

Garfield Park, Comfort Station - Toilets. 2 drawings. Chicago Park District Special Collections.

WCPC. Garfield Park, Conservatory. Chicago Park District Special Collections.

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WCPC. Garfield Park, Conservatory, Palm House Seat. Chicago Park District Special Collections.

WCPC. Garfield Park, Plan Electrical Light. Chicago Park District Special Collections.

WCPC. Garfield Park, Electric Light Power Station. Chicago Park District Special Collections.

Zimmerman, William Carbys. Garfield Park, Refectory. 49 drawings. Chicago Park District Special Collections.

Zimmerman, William Carbys. Garfield Park, Entrance Way. 14 drawings. Chicago Park District Special Collections.

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Garfield Park

10. GEOGRAPHICAL DATA

Verbal Boundary Description

The property is bounded on the north by the south curb right-of-way of the Chicago & North Western Railway, and the south curb line of W. Lake Street, between N. Central Park Ave. and N. Homan Blvd.; and on the south by the north curb line of W. Madison Street between S. Central Park Blvd. and N. Homan Blvd., and by the north curb line of Fifth Ave. with an extension of that line to N. Hamlin Blvd.; and on the east by the west curb line of S. Central Park Blvd., and the west curb line of N. Homan Blvd. between W. Madison Street and W. Lake Street, and the west curb line of N. Central Park Ave., and on the west by east curb line of the north bound lane of Independence Blvd. and the west curb line of the median strip of S. Hamlin Blvd. and the east curb line of N. Hamlin Blvd. and the east curb line of N. Hamlin Ave.

Boundary Justification

This is the plot of land historically associated with the park during its period of significance.

UTM References

- | | | | |
|----|----|--------|---------|
| 5. | 16 | 441000 | 4636580 |
| 6. | 16 | 440600 | 4636580 |
| 7. | 16 | 440610 | 4636000 |
| 8. | 16 | 440220 | 4635880 |



United States Department of the Interior



NATIONAL PARK SERVICE

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P.O. Box 37127

Washington, D.C. 20013-7127

OCT 28 1993

IN REPLY REFER TO:

PRESERVATION SERVICES

The Director of the National Park Service is pleased to inform you that the following properties have been entered in the National Register of Historic Places. For further information call 202/343-9542.

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6 1993

PRESERVATION SERVICES

SEP 10 1993

WEEKLY LIST OF ACTIONS TAKEN ON PROPERTIES: 8/30/93 THROUGH 9/03/93

KEY: State, County, Property Name, Address/Boundary, City, Vicinity, Reference Number NHL Status, Action, Date, Multiple Name

- CALIFORNIA, ORANGE COUNTY, Pierotti, Attlio and Jane, House, 1731 N. Bradford Ave., Fullerton, 93000907, NOMINATION, 9/02/93
- CONNECTICUT, HARTFORD COUNTY, Marlborough House, 226 Grove St., Bristol, 93000906, NOMINATION, 9/02/93
- DELAWARE, NEW CASTLE COUNTY, Meeteer House, 801 Kirkwood Hwy., Mill Creek Hundred, Newark vicinity, 93000888, NOMINATION, 9/02/93
- FLORIDA, DUVAL COUNTY, Casa Marina Hotel, 12 Sixth Ave., N., Jacksonville Beach, 93000893, NOMINATION, 9/02/93
- FLORIDA, SARASOTA COUNTY, Earle House, 4521 Bayshore Rd., Sarasota, 93000908, NOMINATION, 9/02/93
- ILLINOIS, COOK COUNTY, Garfield Park, 100 N. Central Park Ave., Chicago, 93000837, NOMINATION, 8/31/93 (Chicago Park District MPS)
- ILLINOIS, FULTON COUNTY, Chicago, Burlington & Quincy Railroad Station, Along 4th Ave. between E. Elm St. and E. Chestnut St., Canton, 93000842, NOMINATION, 8/31/93
- INDIANA, VANDERBURGH COUNTY, Bacon, Hillary, Store (Woolworth's), 527 Main St., Evansville, 82000095, REMOVAL, 8/24/93 (Downtown Evansville MRA)
- IOWA, CLAY COUNTY, Kirchner, Philip and Anna Parrish, Log House, 4969 120th Ave., Peterson vicinity, 93000897, NOMINATION, 9/02/93
- IOWA, PAGE COUNTY, Goldenrod Schoolhouse, Block 48, Frazer Addition, Clarinda, 75000697, REMOVAL, 8/31/93
- KANSAS, DICKINSON COUNTY, Abilene Union Pacific Railroad Freight Depot, 110 N. Cedar St., Abilene, 93000894, NOMINATION, 9/02/93
- MISSOURI, CEDAR COUNTY, Caplinger Mills Historic District, Jct. of Washington Ave. and the Sac R., Caplinger Mills, 93000903, NOMINATION, 9/02/93
- MISSOURI, TANEY COUNTY, Branson City Park Historic District, Jct. of St. Limas and Oklahoma Sts., Branson, 93000874, NOMINATION, 8/31/93 (Taneycomo Lakefront Tourism Resources of Branson MPS)
- MISSOURI, TANEY COUNTY, Sammy Lane Resort Historic District, 320 E. Main St., Branson, 93000875, NOMINATION, 8/31/93 (Taneycomo Lakefront Tourism Resources of Branson MPS)
- NEW HAMPSHIRE, STRAFFORD COUNTY, Farmington Town Pound, NW side of Pound Rd. 300 ft. north of the jct. of Ten Rod Rd., Farmington, 93000884, NOMINATION, 9/02/93
- NEW HAMPSHIRE, SULLIVAN COUNTY, Corbin Covered Bridge, NW of Newport off NH 10, Newport vicinity, 76000134, REMOVAL, 9/02/93
- NEW YORK, DUTCHESS COUNTY, Hyde Park Firehouse, Post Rd. S of jct. with Market St., Hyde Park, 93000859, NOMINATION, 9/02/93
- NORTH CAROLINA, GRAHAM COUNTY, Snowbird Mountain Lodge, 275 Santeetlah Rd., Robbinsville vicinity, 93000885, NOMINATION, 9/02/93
- OHIO, DELAWARE COUNTY, Richey, James, Farmhouse, 1395 South OH 257, Delaware vicinity, 93000891, NOMINATION, 9/02/93
- OHIO, FAIRFIELD COUNTY, Dovel-Bowers House, 380 W. Columbus St., Pickerington, 93000890, NOMINATION, 9/02/93
- OHIO, FAIRFIELD COUNTY, Pickerington Carnegie Library, 15 W. Columbus St., Pickerington, 93000892, NOMINATION, 9/02/93
- OHIO, HURON COUNTY, Hunts Corners, Jct. of Sandhill Rd. and OH 547, Monroeville vicinity, 93000896, NOMINATION, 9/02/93
- SOUTH CAROLINA, GREENVILLE COUNTY, Wyche, C. Granville, House, 2900 Augusta Rd., Greenville, 93000904, NOMINATION, 9/02/93
- WISCONSIN, DOOR COUNTY, Bohjanen's Door Bluff Pictographs, Address Restricted, Liberty Grove vicinity, 93000881, NOMINATION, 9/02/93 (Indian Rock Art Sites MPS)
- WYOMING, CARBON COUNTY, Union Pacific Railroad Depot, Jct. of N. Front and Fourth Sts., Rawlins, 93000883, NOMINATION, 9/02/93